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The Organs and Organists of the Cathedral Church of St. Thomas of Canterbury at Portsmouth

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Historical Note: Portsmouth Cathedral was known as the Parish Church of St. Thomas of Canterbury, Portsmouth, until 1927.

Cover photograph: THE ORGAN FROM THE NAVE, *showing its position on the Jubé Gallery, and the original Jordan case of 1718. (Photo by Messrs. Wright & Logan.)*

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The Organs and Organists of the Cathedral Church of St. Thomas of Canterbury at Portsmouth

The Reverend Philip Barrett, M.A.

PREFACE TO FIRST EDITION

Among the many people who have contributed towards the appearance of this paper, I would like to thank first Mrs. Olive Holloway, who has constantly supported and encouraged me. Peter Stevenson, the present Cathedral Organist, has been a great source of strength, and without his lively encouragement the paper would probably not have been written. I am extremely grateful to Professor A. Temple Patterson, the General Editor of *The Portsmouth Papers*, and his advisory committee for including it in their series. I also owe a very great debt to Michael Willis-Fear, the City Archivist, for all that he has done to encourage its preparation and publication. I would like to thank the Provost of Portsmouth for his interest, for his permission to inspect the Cathedral Archives whenever I have wished, and for allowing me to quote extracts from Sir Charles Nicholson's letters, which have been included to show the pattern of Sir Charles Nicholson's thoughts about the organ, and to show how he related the installation of it to the Cathedral which he built.

I have also received considerable help from Kenneth Barnard, the Lay Assistant to the Provost and Chairman of the Cathedral Guides, from Leslie Barnard, whose knowledge of the Cathedral organ has been invaluable, from Richard Burr (Hon. Secretary of the Portsmouth Organists' Association), and from Dr. W. L. Sumner of Nottingham University, who has also been kind enough both to allow me to quote from his book *The Organ* and to read a typescript of this paper. I am very grateful to the Provost, Peter Stevenson, Leslie Barnard and Michael Willis-Fear for also reading a typescript of the paper.

I would also like to thank the following for their help and interest in many ways: Maxwell Menzies (Cathedral Organist, 1959–64); the Town Clerk of Portsmouth; Sir William McKie (Hon. Secretary of the Royal College of Organists); Sir Humphrey Prideaux-Brune; G. R. L. Hume (Hon. Secretary of the Hampshire Association of Organists); Commander A. H. West-Byng, R.N. (Secretary of the Royal School of Church Music); the Federation of Master Organ Builders; Messrs. J. W. Walker and Sons Ltd.; Messrs. Wright and Logan (for permission to include the photographs on the cover and on pp. 12, 21, 22); Councillor F. A. J. Emery-Wallis (for permission to include the old print of the organ which, together with the 1717 faculty, was kindly photocopied by the City Engineer's Department by arrangement with the City Archivist); Colonel G. I. Burgess-Winn (Edinburgh); the Editors of *The Organ*, *The Organ Club Journal*, *Musical Opinion* and *The Musical Times*; Miss I. Babb'dge (of the Pelham Bookshop, Havant); Arthur Rose (Southsea); M. G. W. T. Hooper (Isle of Wight); Mrs. U. Jackson (Southsea); The Revd. B. B. Edmonds (Cambridge); G. N. Cove (Essex); T. H. Wornell (Jamaica); Dr. Alan Smith (Barnsley); E. R. Robbins (London); Martin Hawkins (London); Mrs. C. M. A. Newboult (Portsmouth); Miss Betty Matthews (Wimborne); F. A. Smith and Mrs. Muriel Crabb (Morval, Looe); the Business Service Bureau (Portsmouth); Arthur Garrett and *The Evening News*, *Portsmouth*, especially for permission to include the photograph on p. 22; and Mrs. Guy and her assistants in the City Reference Library.

Exeter College,
Oxford P.L.S.B.
March 10th, 1967

PREFACE TO SECOND EDITION

The demand for a second edition of this paper has enabled me to add new sections dealing with the 1974 rebuilding of the Cathedral organ by Messrs. Eustace and Alldridge and also with Christopher Gower, who succeeded Peter Stevenson as Cathedral organist in 1969.

I have also been able to make a few minor corrections to the original text, the most important of which concern the 1883 Hunter rebuilding.

Many of those who kindly helped me in producing the first edition in 1968 have kindly been of assistance again, among whom I am particularly grateful to Kenneth Barnard (now a Lay Canon and Churchwarden of the Cathedral), Michael Willis-Fear, and Miss Betty Matthews. I am also most grateful to Christopher Gower and John Eustace for their help and interest in many ways. The photograph on p. 23 appears by kind permission of *The News*, *Portsmouth*.

Bournemouth P.L.S.B.
February 10th, 1975

BIBLIOGRAPHY AND ABBREVIATIONS

The following are the major published sources for the history of the Organs and Organists:

LE – *Portsmouth Parish Church* by H. T. Lilley and A. T. Everitt (Charpentier, 1921).

Béchervaise – *The Organ in the Cathedral Church of Portsmouth* by Edgar Béchervaise (an article in *The Organ*, Vol. VII, No. 48, April 1933, pp. 193ff). This article is not entirely trustworthy.

FBG – 'A Chiel takes notes' (a letter by F. B. Goodman in *The Organ*, Vol. XIV, No. 53, July 1934, pp. 61–2).

LSB – *Organ in the Cathedral Church, Portsmouth* by L. S. Barnard (an article in *The Organ*, Vol. XXIX, No. 115, January 1950, pp. 97ff). This article, which confines itself to changes since 1933, is mainly accurate, and gives a useful appreciation of the present organ.

Extracts from the Portsmouth Records by Robert East (Henry Lewis, 1891).

History of the Parish Church of Portsmouth by W. H. Saunders (Griffin & Co., Portsmouth, 1886). This book is very inaccurate over some details (for instance, it gives Edward Sibly the name of John Selby, though there may have been reasons for this).

The Organ by W. L. Sumner (Macdonald, 1962) gives details of other organs built by the Englands and the Jordans.

The British Organ by C. Clutton and A. Niland (Batsford, 1963) includes references to James Davis.

Grove's Dictionary of Music and Musicians (5th Edn., Vol. 4, p. 277, Macmillan, 1954), contains information about John Hiles.

HT – The Hampshire Telegraph from 1799.

L1920 – The 1920 leaflet, printed by Charpentier, contains details of the Ivimey rebuilding.

WL1947 – The 1947 Walker leaflet is inaccurate about the date of the Jordan Organ, and the complete omission of the Hunter rebuilding in 1883 makes one suspect its accuracy in other respects, but the information about the 1947 organ is naturally accurate.

The main manuscript sources for the history of the Organs and Organists are as follows:

PCA – Portsmouth City Archives. The Guildhall, Portsmouth:

CE/1/1 f.32v – The Fountayne document in the Election and Sessions Book No. 1 of the Corporation.

CHU2/2C – A volume entitled *Records of Portsmouth Parish Church* (RPPC) which contains newspaper cuttings, photographs, and other leaflets from the beginning of the nineteenth century.

115A/1-3 PLSB – The whole of the writer's correspondence about the Organs and Organists has been deposited in the City Archives. Of special interest are letters from Dr. W. L. Sumner (30/5/65), L. S. Barnard (30/7/65), and Dr. Alan Smith (4/7/66). Quotations from these letters are included in the text of this paper.

BW – 'The Organs of the Cathedral Church of St. Thomas of Canterbury, Portsmouth' by Colonel G. I. Burgess-Winn – consisting of three typewritten pages sent to the author in 1965, and now deposited in the City Archives. The information contained therein seems mainly to have been culled from the articles in *The Organ*.

CHU2/2A/1-5 – The Parochial and Cathedral Vestry Minute Books (CVB) are as follows:

No. 1	Oct. 1739–April 1777	unpaged
No. 2	April 1778–June 1806	
No. 3	March 1807–Sept. 1829	
No. 4	March 1831–March 1844	
No. 5	April 1844–Feb. 1877	

1877–1927 – missing without trace.

CHU2/2B/3-4 –

June 1928–Oct. 1935 (Minutes of Provisional Cathedral Chapter)

Oct. 1935–May 1946 (Minutes of Cathedral Council).

The Nicholson Letters are preserved in the Cathedral Archives; various other documents referring to post-war developments are in the possession of the Cathedral Organist and the Provost's Secretary.

The Organs

The earliest known information on the organs of St. Thomas' Church comes from an action recorded in the first Election and Sessions Book of the Corporation. The entry is as follows:[1]

'Portesmothe: Curia communis domini Regis ibidem tent[um] xxxiiij die decembris anno regni regis Henrici octavi Tricesimo primo [1539].
Johannes Erney et Willelmus Body officii et wardines ecclesie et parochialis de portsmothe quereles versus Thome Fountayne nuper de parochia predicta horgonplayer de transgesso super demando v li.'

(Translation: In the common court of the Lord King held there the 24th day of December in the 31st year of the reign of King Henry VIII.
John Erney and William Body officers and wardens of the church and parish of 'Portsmothe' plaintiffs against Thomas Fountayne lately of the aforesaid parish 'horgonplayer' about a transgression on a demand for £5.)

Hyt ys ageyd betwyxt the partys aboveseyd that the seyd Thomas schall have the ij olde peyre of organys to repare the one for the usse of the parysche aforeseyd so that the one be sufficiently made & set uppe in the churche aforseyd before the feyst of mychelmas next cumynge under the payne of [2]

Hyt ys arbitried & agreyd that Thomas Founttayne schall paye or causse to be payd unto the seyd parysche at the feyst of the Nativete of Seyt John Baptist [24 June] [3] v.s. & at the feyst of michelmas then next foloyng, v.s. [4] & so the seyd Thomas ys aquieted from the seyd actyon.

plegii John Chadderton
Thomas Carpenter
& Robert Lymden

We may notice that this reference mentions the '*old* peyre of organys', which enables us to infer that it is possible that this organ was in use in the Church before 1500. According to Dr. Sumner, this organ which Fountayne removed 'was a single organ and could have been carried in his hands or pushed away on a cart.'[5] Lilley and Everitt[6] state that 'the compass of these "old" organs would be about two octaves; a quite new organ, in 1539, would have had a range of three octaves and a fifth, and would have cost £6 to buy'.

THE JORDAN ORGAN

No records of any organ in the Church between 1539 and 1718 can now be found. Dr. Sumner believes that, in fact, there was no organ in the Church between these dates, or at least until after the restoration of the monarchy in 1660, since the organ was associated with Popery, 'the royal ports were particularly loyal and anti-organ', and 'few organs were left for Cromwell to destroy.' Even if Portsmouth had had an organ before the Civil War, it would probably have been destroyed in the bombardment of the Church during the siege of Portsmouth in 1642.[7] It is quite possible that a band functioned in the Church in the late seventeenth century, since bands were very popular in the churches of the South Coast.

Abraham Jordan (Junior) was therefore probably the next person on the scene – but not necessarily. There has long existed 'the pleasant tradition' that a ship conveying an organ built by Father Smith for Toledo Cathedral in Spain was wrecked on Hayling Island (near Portsmouth) and that the organ (then a much smaller instrument) was brought to this Church, having been purchased by the parishioners as salvage stock.[8] The 1920 Organ Leaflet rejects this legend, and Lilley and Everitt ignore it completely, but at the end of the nineteenth century Dr. Arthur Hill told R. H. Turner that whilst most of the pipes were of Jordan origin, 'the oldest pipes were undoubtedly Smith's work'.[9] No trace of any pre-1718 organ can be found in the Cathedral Archives.

A faculty dated 1717 and now in the City Archives[10] (of which a photocopy may be seen on p. 6) gave permission for several citizens of

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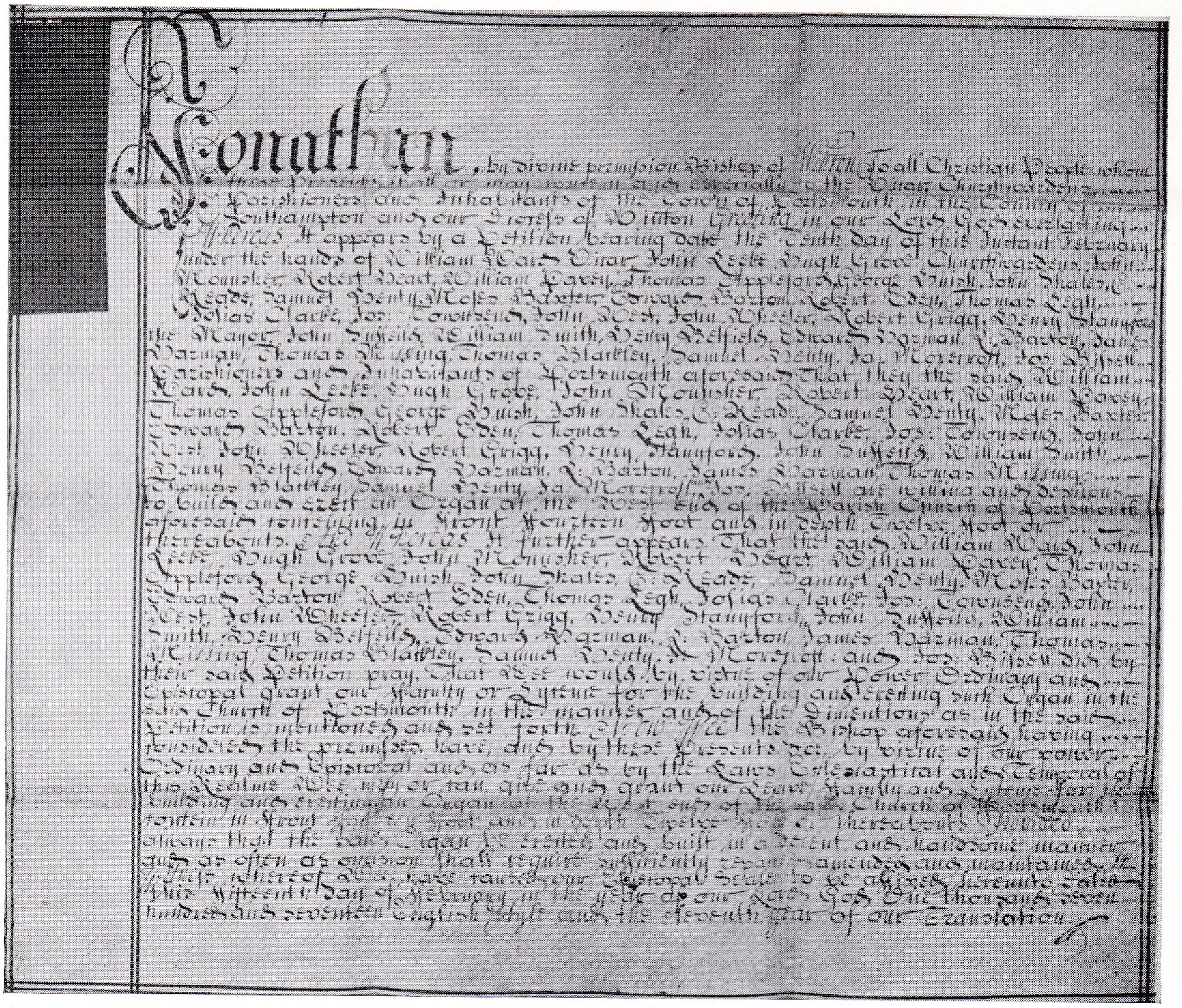
[1] From CE/1/1 f.32v. Election and Sessions Book 1531-48.
[2] This paragraph is crossed out.
[3] This date is crossed out and altered first to "purificacion of Mare" [2 February] and then to 'annunciacion of our lorde' [25 March].
[4] Both sums altered and reduced to 'ij s vjd.'
[5] PLSB (30/5/65). In other words an 'old peyre of organys' equals a pair of scissors. The word 'peyre' (pair) is used in the same way.
[6] LE, p. 118. Cp. also PCA (CE/1/1 f.32v), *Extracts from the Portsmouth Records* by Robert East (p. 120), Béchervaise (p. 194), B-W (p. 1) and W. H. Saunders: *History of the Parish Church of Portsmouth*, p. 31. For a good account of the types and functions of organs at this time, cf. M. D. Knowles, *The Religious Orders in England, III* (*Cambridge, 1959*), p. 19.
[7] No organ is mentioned in the inventory of the Church taken in 1636 (Cf. Lake Allen : *The History of Portsmouth* (1817) and Saunders *op. cit.* pp. 34–5). Dr. Alan Smith believes that the presumed absence of an organ may be attributed to the Puritanism prevalent in the ports in Elizabeth's reign, rather than just loyalty. Portsmouth was not noted for its Puritanism (apart from one or two incidents) at this time. Dr. Sumner comments that 'Puritanism was severe anti-popery carried to obsessional lengths.'
[8] Cp., an interesting article entitled 'The Church and Bell-Tower of St. Thomas's, Portsmouth' in HT (12/3/79) which firmly believes in the tradition.
[9] Cf. FBG, p. 61. There is no mention of this legend or of any pre-1718 organ in *The Portsmouth Guide* (Carr, 1775), *The Ancient and Modern History of Portesmouth, Portsea, Gosport and their Environs* (Watt, 1799), *The History of Portsmouth* (Mottley, 1801) or Lake Allen (*op. cit.*). Dr. Sumner comments that 'Jordan might be particularly acceptable to the ports, since he was an importer and had connections with many aspects of maritime affairs. It is certain that he had seen or heard about the Spanish and Portuguese swell organs. . . . Although Jordan was not averse to using other people's pipe-work and ideas, Sir John Sutton says that "all old organs were described as being by Father Smith" '.
[10] CHU2/3/12


Jonathan, by divine permission Bishop of Winton To all Christian People whom these Presents shall or may concern and especially to the Vicar Churchwardens Parishioners and Inhabitants of the Town of Portsmouth in the County of Southampton and our Diocese of Winton Greeting in our Lord God everlasting Whereas It appears by a Petition bearing date the Tenth day of this Instant February under the hands of William Ward Vicar John Leeke Hugh Grove Churchwardens John Mounsher Robert Heart William Pavey Thomas Appleford George Huish John Skales E: Reade Samuel Penty Moses Baxter Edward Barton Robert Eden Thomas Legh Josias Clarke Jos: Townsend John West John Wheeler Robert Grigg Henry Stanyford the Mayor John Suffeild William Smith Henry Belfield Edward Wazman L: Barton James Wazman Thomas Missing Thomas Blatley Samuel Penty Ja: Mercroft Jos: Bissell Parishioners and Inhabitants of Portsmouth aforesaid That they the said William Ward John Leeke Hugh Grove John Mounsher Robert Heart William Pavey Thomas Appleford George Huish John Skales E: Reade Samuel Penty Moses Baxter Edward Barton Robert Eden Thomas Legh Josias Clarke Jos: Townsend John West John Wheeler Robert Grigg Henry Stanyford John Suffeild William Smith Henry Belfield Edward Wazman L: Barton James Wazman Thomas Missing Thomas Blatley Samuel Penty Ja: Mercroft Jos: Bissell are willing and desirous to build and erect an Organ at the West End of the Parish Church of Portsmouth aforesaid containing in ffront ffourteen ffoot and in depth Twelve ffoot or thereabouts. And Whereas It further appears That the said William Ward John Leeke Hugh Grove John Mounsher Robert Heart William Pavey Thomas Appleford George Huish John Skales E: Reade Samuel Penty Moses Baxter Edward Barton Robert Eden Thomas Legh Josias Clarke Jos: Townsend John West John Wheeler Robert Grigg Henry Stanyford John Suffeild William Smith Henry Belfield Edward Wazman L: Barton James Wazman Thomas Missing Thomas Blatley Samuel Penty Ja: Mercroft and Jos: Bissell did by their said Petition pray That Wee would by virtue of our Power Ordinary and Episcopal grant our ffaculty or Lycense for the building and erecting such Organ in the said Church of Portsmouth in the manner and of the dimentions as in the said Petition is mentioned and set forth Now Wee the Bishop aforesaid having considered the premisses have and by these Presents doe by virtue of our power Ordinary and Episcopal and as far as by the Laws Ecclesiastical and Temporal of this Realme Wee may or can give and grant our Leave ffaculty and Lycense for the building and erecting an Organ at the West end of the said Church of Portsmouth containing in ffront ffourteen ffoot and in depth Twelve ffoot or thereabouts Provided always that the said Organ be erected and built in a decent and handsome manner and as often as occasion shall require sufficiently repaired amended and maintained In Witness whereof Wee have caused our Episcopal Seale to be affixed hereunto Dated this ffifteenth day of ffebruary in the year of our Lord God One thousand seven hundred and seventeen English Style and the eleventh year of our Translation

Portsmouth 'to build and erect an Organ at the West End of the Parish Church of Portsmouth aforesaid containing in ffront ffourteen ffoot, and in depth Twelve ffoot or thereabouts. . . . Providing always that the said Organ be erected and built in a decent and handsome manner and as often as occasion shall require sufficiently repaired, amended, and maintained.'

The organ was opened on Saturday, July 26th, 1718,[1] according to the 1920 Leaflet. The money was raised by subscription, the total amount subscribed being £628 7s. 6d., which may have been the exact sum received by Jordan.

The case built by Jordan is still to be seen in the Cathedral. Until 1939 it faced east, whereas now it faces west. Another Jordan organ (subsequently, of course, rebuilt) is in Holy Trinity Church, Gosport. This instrument was built 'under Handel's direction for the Duke of Chandos' Chapel at Canons. When the Duke died in 1744, Canons was dismantled, and the organ secured for Gosport at the cost of £117 2s.'[2] Dr. W. L. Sumner, in his book *The Organ*,[3] lists seventeen organs which were built by the Jordans. It is thought that the figures surmounting the Portsmouth case may be the work of Francis Bird; certainly the carving is very detailed – even the fingernails of the figure of King David (in the centre) are visible. No specification of this Jordan organ exists, although 'it probably possessed three manuals and a pedal'.[4]

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[1] *Not* 1748, as WL1947 erroneously states. Cp. LSB, which also gives this date, presumably on the basis of WL1947.

[2] L1920. This figure should probably be £117 12s. (Cp. L.F.W. White: *The Story of Gosport*, p. 69, and an article by Andrew Freeman in *The Organ*, Vol. VII, No. 25, July 1927). Béchervaise (p. 195) in referring to the Portsmouth case says that 'all the pipes in the front, except perhaps a few of the smaller ones on either side of the ovals, are speaking ones, and now constitute the smaller of the two diapasons on the great.' These pipes are not now in use, but cp. Ivimey's specification (p. 11).

[3] Pp. 168–9.

[4] Béchervaise (p. 195) – i.e., it was a three-manual instrument by 1883. Leslie Barnard and B-W agree that the original organ probably had an octave of pedal pull-downs acting on the Great (Cp. Davis's letter on p. 8). The 'new pedels' attached to the Organ in 1841 (Cf. p. 8) may have been the Pedal Bourdon, which was pre-1883 (Cp. p. 10). But HT of 7/3/1808 (RPPC, pp. 39–40) talks about 'the admired perfection of pedal *pipes*'. For the 1718 organ, cf. LE, pp. 122–3.

The Faculty for installing the Organ, 1717.
(Photocopied by the City Engineer's Department.)

Further Eighteenth-Century Work :

No further information about the Organ during the early eighteenth century is extant.[1] The next relevant document is a letter contained in *Records of Portsmouth Parish Church.*[2] The letter reads as follows:

'To Mr. Hawker, organist, Portsmouth.

Etsimate of Work necessary to be done to the Organ at St. Thomas's Church Portsmouth.

To take out all the Pipes and thoro'ly cleanse them and repair such as shall be found Wanting. To thoro'ly Cleanse every part of the Organ and prevent the Keys Cyphering – The pipes to be Replac'd, Even'd, Regulated and Tun'd and the whole Instrument to be put in good Order for the Sum of Fifteen Guineas.

J. England.

March 18th, 1789'

On March 23rd, a Vestry was called 'to consult on an Estimate given in by Mr. J. England, to clean and Repair the Organ, the summit of which is Fiveteen Guineas'. This estimate was accepted,[3] and in 1794 the organ was insured for £500.[4]

The next entry in the vestry books of the Church is dated March 13th, 1798, and I quote it in full:

'At a Vestry held this Day, pursuant to Notice given in Church the preceding Sunday, and this Day by Toll of Bell, to consider on the propriety of Cleaning and Repairing the Organ, in consequence of receiving the following letter –

Gentn

The Organ in Portsmouth Church, being very much out of order, I think it my duty to acquaint you therewith, and to request you to call a meeting of the Inhabitants of the Parish early in the next Week, in order to consider of the state thereof, when I will attend with an Estimate (which I have received this day) of the expence of putting it in good condition, with necessary Improvements.

I am,
Gentlemen,
Your most Obed. Servt
John Webb, Organist

To the Church Wardens
of Portsmouth

Resolved. That the Organ be Clean'd and Repair'd by Mr. G. P. England, at the Sum of Sixteen Guineas, and in consequence of receiving the following Estimate by Letter from him, as Under.

London, March 9th, 1798

Dear Sir,

I received your favor of 6th inst. and herewith transmit you an Estimate of making the alterations to the Organ as follows:

	£	s.	d.
– For a New Principal in the Choir Organ, in room of the Vox-humana, 6 Guineas, and the old Pipes	6	6	0
– To clean the Organ thoroughly Sixteen Guineas, being the same as was paid the last time[5]	16	16	0
– To add a new Hautboy in the place of the Cremona, Five Guineas and the old Pipes .	5	5	0
– The expense of extending the swell from middle C to F below, depends on circumstance, that is whether there are any spare grooves left in the present sound-board for that purpose, but if I recollect right, there is no preparation left, therefore it will be necessary to make an intire new Sound-board, swell box, Movements and as well as the additional 56 Large Pipes, the expense of doing this will be about thirty-five Guineas	36	15	0
	65	2	0

I remain
Sir
Your obedt Humble Servt
G. P. England

NB In my estimate I include all Expenses except the carriage of the Articles.

On March 20th, 1798, the Vestry agreed that England be asked 'to do the Organ', as suggested, provided he did not exceed the Estimate, but on April 3rd, the Vestry met to consider a letter dated March 22nd. This letter, which had forty-one signatures, referred to 'the enormous expense of 65 Pounds', and stated that the improvements were agreed to after most people had left the previous meeting. The letter suggested that 'the said alterations to be postponed till a more proper investigation is made, as we think it entirly useless and unnecessary.' It was agreed that 'all necessary Repairs be done to the Organ but no Additions or Alterations to be made thereto' but we cannot be sure that this was the policy adopted. It was extraordinarily short-sighted of the parishioners to put forward this view, as repairs to the organ nine years later cost £230, as will be seen below.

The Englands were a well-known eighteenth-century firm of organ-builders. Dr. Sumner says that 'George Pike England, the son of John, did excellent work between 1788 and 1814',[6] including building

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[1] In an unpublished article on eighteenth-century music in Portsmouth, Miss Betty Matthews comments: 'It is curious that Portsmouth seemed primarily to be concerned with Church music. . . .' Several books of Church music were published in Portsmouth in the mid-eighteenth century.

[2] p. 145.

[3] CVB No. 2. The following quotations are also from this book.

[4] RPPC, p. 146.

[5] If this is referring to the 1789 cleaning, England is either charging an extra guinea by mistake, or perhaps in cunning expectation!

[6] W. L. Sumner: *The Organ* (Macdonald, 1962), pp. 177–80.

organs at St. George's (1788) and St. John's (1789), Portsmouth,[1] as well as the rebuilding of the organ in Chichester Cathedral in 1806.

THE DAVIS REBUILDING

In 1807, however, it was decided to rebuild the organ, and the entry in Vestry Book No. 3 gives a very full description, although no specification is given. At a Vestry meeting on July 14th, 1807, 'it was unanimously a recommendation to the Church Wardens to repair and Improve the Organ agreeably to an Estimate from Mr. James Davis of Francis Street, Bedford Square, London,[2] to Mr. Sibly the Organist, a Copy of which is subjoined hereto as a Parish Record. . . .

The following is a copy of the letter from Mr. Davis to Mr. Sibly above alluded to:

Dear Sir,

I have sent an Estimate of the repairs and additions of St. Thomas's Church Organ Portsmouth.

CHOIR ORGAN

New row of Ivory Keys and frame with trackers, nuts and wiers to Do. New principal through with upper boards and metal Conveyances. The Sound-board took to pieces and repaired to prevent the runnings – all the damaged pipes made good.

GREAT ORGAN

New row of Ivory Keys and frame, Stickers, Trackers, Nutts, wires, and back well frames. New Sound Board with upper boards, roller boards, and movements complete – the addition of 38 new pipes to make the Swell down to F in the Bass – the Box to be made three times as large.[3]

FRONT OF THE ORGAN

The Wood Work to be new round the keys with pannel Desk, new tracers to the Stops and Ivory Handles engraved with the proper names of all the Stops – Sixteen Peddles to the Bass of the Great Organ – 2 new pairs of large bellows with Wind trunks, Pallets, boxes, Counter ballances and Frames – the whole Organ thoroughly cleaned, tuned, and put in Compleat Repair, with good Materials, and done in a workmanlike manner – Price Two Hundred Pounds, Exclusive of the carriage of the New Work from London.

I am your most obe. servant,
James Davis.

The above is a true copy
Stephn Sibly, Organist.[4]

The Vestry Book later adds that £235 2s. 9d. was subscribed, the Mayor and Corporation giving most with £10,[5] Davis being paid £230, while the remaining money was spent on the carriage of the organ from London. The enlarged organ was well-liked – the *Hampshire Telegraph* commented on March 7th, 1808, that 'the floating melody of it retains its fine originality of voice, with many additional pipes'.[6]

THE HUNTER REBUILDING

The Davis rebuilding lasted only thirty years, for Vestry Book No. 4 records that on April 25th, 1841, 'two sermons were preached to defray the expenses of a Choir for the next year and to pay for new Pedels attached to the Organ amounting to Ten Pounds . . .', the total amount raised being £29 4s. It would appear from this and other entries that the preaching of a sermon was not a normal occurrence, and that extra sermons were preached for specific purposes, rather like recitals in aid of various charities today.

In May 1841 (or more probably, 1842) the *Hampshire Telegraph*, in talking about general repairs to the Church, stated that 'the organ will, at the same time, be fully repaired and improved by Messrs. Gray and Davison, the celebrated London Manufacturers'.[7] No detailed record of the actual improvements carried out exists, however, unless they amounted to the 'new Pedels attached to the Organ' mentioned above. It is possible that the same firm were also at work on the organ in the early 1870s.

The same newspaper, on January 5th, 1881, recorded that 'the organ has indeed, been slightly repaired, but its complete restoration is quite a thing of the future . . .' On March 27th, 1883, the then Vicar (The Rev. E. P. Grant), brought up the question of the organ at the Easter Vestry Meeting[8]: 'to quote the words of the tuners who had been down to inspect the instrument, the organ was in a "deplorable state". . .' Next month, the Vestry met to consider a report on the state of the organ by Hunters,

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[1] I am grateful to Miss Betty Matthews for informing me that this organ was opened by Thomas Aylward, 'Her Majesty's Organist'.

[2] Cp. C. Clutton and A. Niland, *The British Organ*, pp. 237, 295, 298, and C. W. Pearce, *Notes on English Organs*.

[3] L. S. Barnard comments: 'At the time of the Davis rebuild, some organs had the main chorus stops on the Great Organ unenclosed and some others enclosed in a Swell Box, there being no separate Swell keyboard. As the reference to extending the compass of "the Swell" downwards to F comes under the heading "Great Organ" this may have been the case here, the Swell being made separate with its own keys, later.'

[4] CVB No. 3.

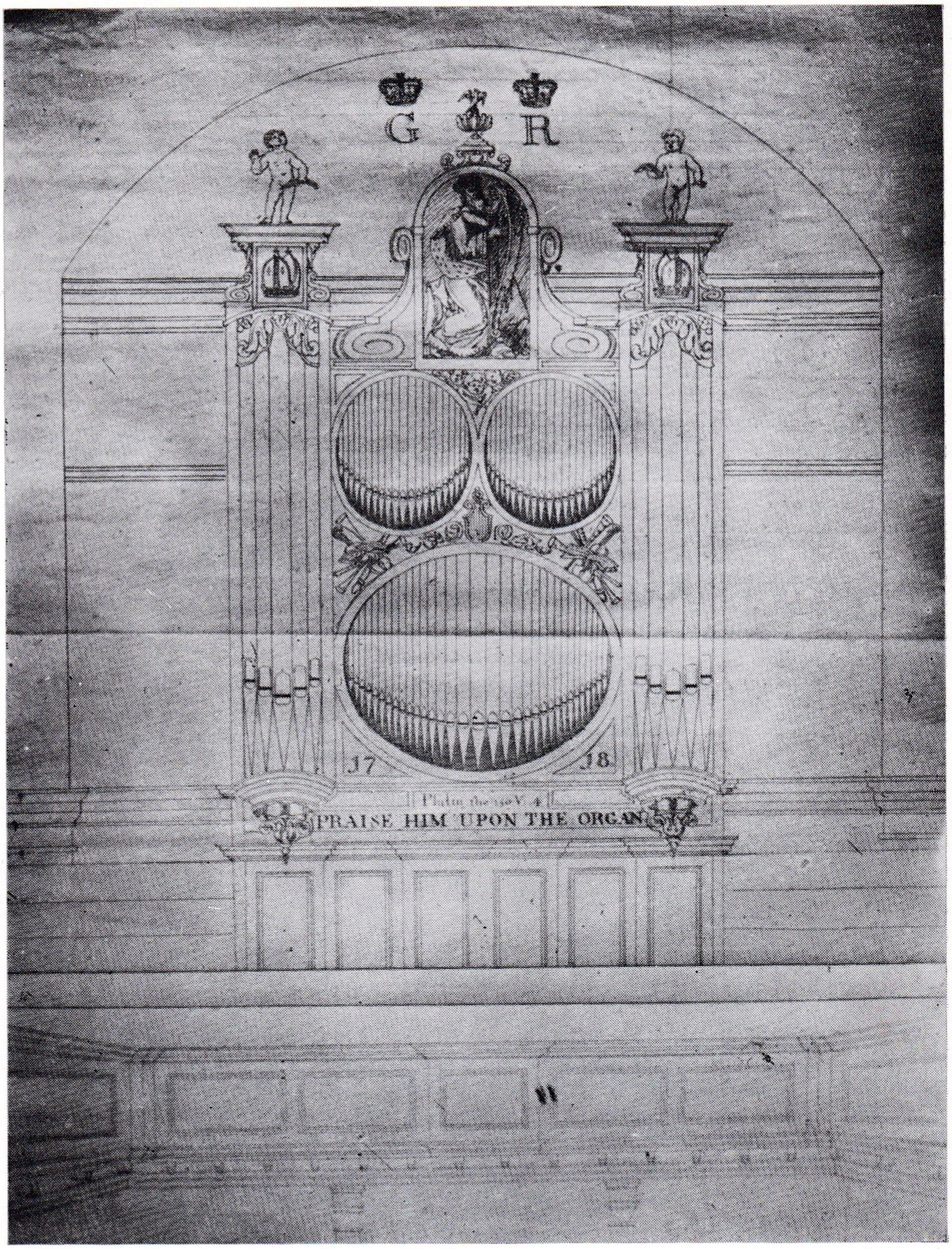
[5] Cp. East, *op. cit.* p. 280, LE p. 170.

[6] RPPC between pp. 39 and 40.

[7] RPPC p. 43.

[8] Cp. HT 28/3/83.

An old print of the Organ case. (In the possession of Councillor F. A. J. Emery-Wallis.)



the organ-builders of Clapham[1], which 'was to the effect that as regards the organ keys, sound boards, and action they were quite worn out and past repairing; that new pipes should be substituted for those which were worn out, and that the organ should be enlarged by the addition of new stops, as for instance, the gamba and vox celeste, with the lowest octaves of all the swell stops in the great organ . . .'[2]

An appeal was launched for the estimated cost of the repairs, which amounted to £630.

Colonel Burgess-Winn, on the basis of Béchervaise's article, conjectures a pre-Hunter stop list. This I hesitate to reprint, as HT (12/3/79) says that the organ 'consists of three manuals and pedal organ, with 34 stops'. This was the number of stops (including Tremulant) *after* 1883.[3]

The specification of the rebuilt instrument was as follows:[4]

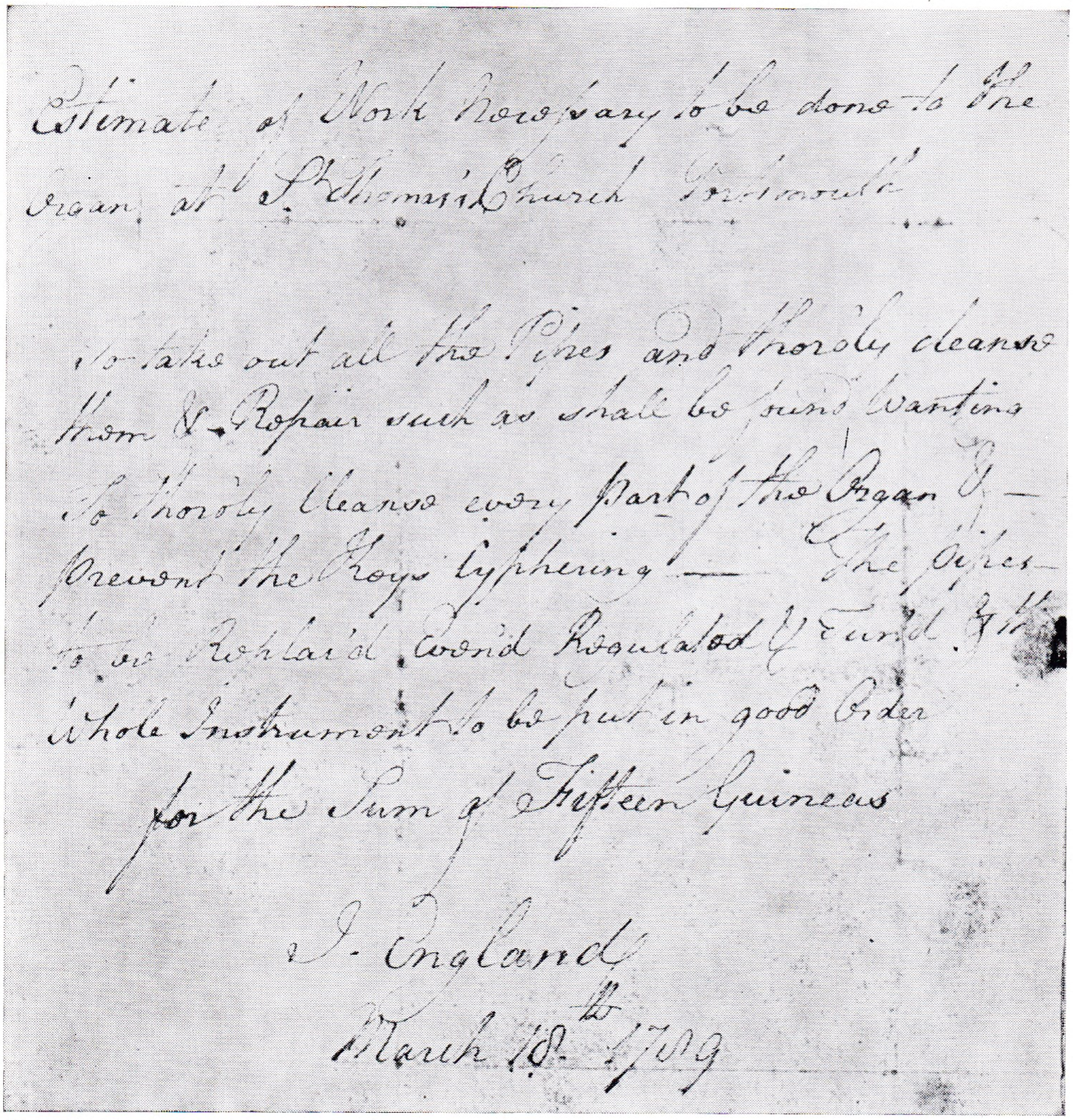
	GREAT			SWELL	
1	*Double Diapason	16 ft.	1	Double Diapason	16 ft.
2	Open Diapason	8	2	Open Diapason	8
3	*Open Diapason	8	3	Stopped Diapason	8
4	Stopped Diapason	8	4	*Gamba	8
5	Gamba	8	5	*Voix celeste	8
6	Principal	4	6	Principal	4
7	*Harmonic Flute	4	7	Fifteenth	2
8	Twelfth	$2\frac{2}{3}$	8	Mixture	III ranks
9	Fifteenth	2	9	Oboe	8
10	Mixture	IV ranks	10	Cornopean	8
11	*Trumpet	8	11	Clarion	4
				*Tremulant	

[1] Cp. HT 21/4/83. The report dated March 21st, 1883 is now in the City Archives (CHU2/3/13). As it agrees with neither Saunders nor Béchervaise, I am inclined to think it may represent Hunter's first ideas. It is hard now to be sure exactly what work he did do.

[2] Cp. p. 8, footnote (3).

[3] But the HT may be wrong, in which case, to obtain an idea of the pre-1883 organ, the Saunders specification on this page and p. 10 should have Hunter's additions subtracted from it.

[4] Taken from W. H. Saunders, *op. cit.* pp. 29–30. This accords with Béchervaise, p. 195.


Estimate of Work Necessary to be done to the
Organ at St. Thomas's Church Portsmouth

To take out all the Pipes and thoroly cleanse
them & Repair such as shall be found wanting
To thoroly Cleanse every part of the Organ &
Prevent the Keys cyphering — The Pipes
to be Replac'd Voic'd Regulated & Tun'd & the
whole Instrument to be put in good Order
for the Sum of Fifteen Guineas

J. England
March 18th 1789

A letter about the Organ giving an estimate of repairs, by John England, 1789. (City Archives.)

CHOIR

1	Open Diapason	8 ft.
2	Stopped Diapason	8
3	Dulciana	8
4	Flute	4
5	Principal	4
6	Piccolo	2
7	*Clarinet	8

PEDAL

1	*Open Diapason	16 ft.
2	*Violon	16
3	Bourdon	16
4	*Violoncello	8

*Indicates new stops.

COUPLERS

- I Swell to Great
- II Swell to Choir
- III Swell to Pedals
- IV Great to Pedals
- V Choir to Pedals

COMPOSITION PEDALS

3 to act on Great organ stops
3 to act on Swell organ stops
1 to act on Great to Pedals
2 to act on Pedal Organ stops
Hand-blown.

According to HT 28/7/83, there were 'no fewer than 1952 pipes, of which 790 are connected with the Great, 674 to the Swell, 368 the Choir, and 120 the pedal'.

Lilley and Everitt[1] in speaking of Hunter's rebuilding, say that at this time 'all the metal pipes were renewed: the first intention was to keep one or two of the stops, but when the makers offered new for old at no extra charge, the Church wardens made the better choice'. This statement cannot be completely verified, as the Vestry Books for the late nineteenth century are missing. It must be set against a statement by Edgar Béchervaise[2] about Hunter's rebuilding, in which he says 'I think it may safely be concluded that the remaining stops (i.e., all those not *added* by Hunter) were all those of Jordan.'

THE IVIMEY REBUILDING

In 1920, a major rebuilding of the instrument was attempted by James Ivimey of Southampton in return for what Dr. Sumner describes as 'quite inadequate payment'. The 1920 Leaflet describes the work as follows:

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[1] *Op. cit.*, p. 170.
[2] *Op. cit.*, p. 195.

'The instrument has been entirely rebuilt; the whole of the noisy and obsolete Tracker action has been removed and the Builder's own system of Tubular Pneumatics substituted. In order to ensure an ample supply of steady wind, separate reservoirs have been constructed for each department of the Organ, these being supplied by a 3-stage rotary blower, which is driven, direct-coupled, by a 3½ H.P. Motor, the whole being controlled from the Console. The Console is detached from the Organ and placed at the outer edge of the West Gallery thus enabling the organist to control with greater ease both Choir and Organ. The older Style Draw Stop Knobs have been dispensed with, and solid Ivory Stop Keys, arranged immediately above the Swell Manual, have been substituted; they have a vertical movement of half-an-inch and greatly facilitate easy and rapid registration. The Choir is enclosed in a separate swell box,[1] and both swell boxes are fitted with vertical louvres controlled by balanced swell pedals. The organ contains 2222 pipes and nearly 1½ miles of tubing to connect up the various departments with the keys and stop keys.'

The specification given by the 1920 Leaflet was as follows:

	GREAT	
1	Double Diapason	16 ft.
2	Open Diapason, major	8
3	Open Diapason, minor	8
4	Stopped Diapason	8
5	Gamba. *Extended to CC	8
6	Principal	4
7	Harmonic Flute	4
8	Twelfth	2⅔
9	Fifteenth	2
10	Mixture	III ranks
11	Trumpet	8

	CHOIR	
24	Open Diapason	8 ft.
25	Stopped Diapason	8
26	Dulciana *Extended to CC	8
27	Flute	4
28	Principal	4
29	Piccolo	2
30	Clarionet	8

	SWELL	
12	Double Diapason	16 ft.
13	Open Diapason	8
14	Stopped Diapason	8
15	Gamba	8
16	Voix celeste	8
17	Principal	4
18	Fifteenth	2
19	Mixture	III ranks
20	*Double Trumpet	16
21	Cornopean	8
22	Oboe	8
23	Clarion	4

	PEDAL	
31	*Acoustic Bass	32 ft.
32	Open Diapason	16
33	Bourdon	16
34	*Echo Bourdon	16
35	Violon	16
36	Violoncello	8
37	*Trombone	16

COUPLERS

1 Swell to Great
2 Swell to Pedal
3 Great to Pedal
4 Choir to Pedal
5 Swell to Choir
6 *Swell super octave
7 *Swell sub-octave
8 *Unison off

*Indicates new stops.

ACCESSORIES

Tremulant by Rocking Tablet in Swell Key Check
3 Double Acting Combination Pistons and Pedals to Great Organ
3 Double Acting Combination Pistons and Pedals to Swell Organ
3 Double Acting Combination Pistons and Pedals to Choir Organ
1 Double Acting Combination Pedal: Great to Pedal Coupler
2 Balanced Swell pedals
Manuals: of Compass CC to C: 61 notes
Pedal: CCC to F: 30 notes[2]

L. S. Barnard[3] comments: 'The pneumatic action fitted by James Ivimey was very poor and unreliable. The Pedal reed he added was one of the worst I ever encountered: it was of ludicrously small scale and the bottom octave was a mere buzz, like a wasp in a bottle.'

THE 1947 WALKER ORGAN

The organ, as rebuilt by Ivimey, remained in position in the Cathedral until the late 1930s. On November 10th, 1938, the Cathedral Council decided to remove it while the Tower was being opened out, and agreed to invite tenders for its dismantling and storage. A tender of £76 for this work from the John Compton Organ Company was accepted on February 3rd, 1939, and most of the organ was removed to London, although some parts of it, including the Jordan case and some pipes (which were stored in the open air at one stage!) remained in the Cathedral. During the war a Compton Electrone (Model II) was installed. It was a two-manual instrument with pedal board, stop-key console, with 37 speaking stops, tremulant, and 8 couplers.

Towards the end of the war, however, it was felt that a pipe organ should be used, and the organ at the Church of St. Michael and All Angels, Portsmouth (which had come into the control of the Cathedral and has since been demolished) was mentioned as a possibility at the meeting of the Cathedral Council on July 9th, 1945.[4] At the same time, 'the Clerk was asked to write to the Compton Organ Co. to enquire the fate of certain parts of the old Cathedral organ that they had dismantled and removed to Willesden'. They had, in fact, been destroyed in an air-raid.[5]

This St. Michael's organ was originally built by Walkers in 1879, at a cost of £589, the specification being as follows:[6]

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[1] This was a new feature, as was the blower.

[2] Cp. also B-W p. 2 and FBG p. 62.

[3] Cp. PLSB (30/7/65).

[4] CVB (1935–1946) p. 302. A list of all the furnishings and other items removed from St. Michael's is preserved in the City Archives, CHU7/3/3.

[5] Cp. *The Organ*, No. 138, Vol. XXXV (Oct. 1955), p. 77.

[6] Specification kindly supplied by Messrs. Walker & Sons.

A view of the Organ from the sanctuary, taken about 1930. (Photo by Messrs. Wright & Logan.)

GREAT

1	Open Diapason (metal)	8 ft.
2	Horn Diapason (metal)	8
3	Dulciana (T.C.) grooved into No. 4	8
4	Wald Flute and Stopped Diapason	8
5	Principal	4
6	Flute (wood)	4
7	Fifteenth	2
8	Mixture	III ranks
9	Trumpet	8

PEDAL

1	Open Diapason	16 ft.
2	Bourdon	16

COUPLERS

1 Swell to Great
2 Swell to Pedal
3 Super Octave Swell to Great
4 Great to Pedal

SWELL

1	Double Diapason (wood)	16 ft.
2	Open Diapason (metal)	8
3	Echo Gamba (T.C.) grooved into No. 4	8
4	Stopped Diapason	4
5	Principal	4
6	Mixture	III ranks
7	Horn	8
8	Oboe	8

MANUAL COMPASS

CC to G in alto, 56 notes

PEDAL COMPASS

CCC to F, 30 notes

THREE COMPOSITION PEDALS TO GREAT

1 Dulciana and Wald Flute
2 Up to Principal
3 Full

TWO COMPOSITION PEDALS TO SWELL

1 Open, Echo Gamba, Stopped Diapason and Oboe
2 Full (prepared for third)

This organ was renovated and enlarged in St. Michael's Church in March 1891 at a cost of £151 12s. as follows:

The organ in above Church taken down from former position. The pipes both wood and metal thoroughly cleaned from the accumulated dust of the past ten years – the movements and action taken apart, eased and cleaned – new tapt and other wires inserted in places of those decayed. The Pedal Board sent to factory, pieced and made good where worn. The keys also sent to London and new ivories, pins and baizes inserted where necessary. The Reed Stops sent to factory, placed upon the machine and revoiced. New reeds and tongues where required.

The whole instrument carefully re-erected in new chamber in Chancel; the whole of the pipework and mechanism thoroughly overhauled, regulated, tuned and left in good playing order, including all expenses of assistants, journeys, carriage, materials, etc. . . . Making necessary sound board and action for new Choir organ to consist of the following stops:

1	*Salicional	8 ft.	4	Flute (from Great)	4 ft.
2	Dulciana (from Great)	8	5	*Piccolo	2
3	Stopped Diapason (from Swell)	8	6	*Clarionet	8

COUPLERS

I Choir to Pedal
II Swell to Choir

*Prepared for.

Inserting Vox Angelica in place of Swell Stopped Diapason, the latter stop inserted in Choir Organ. . . .'

In 1908, the Organ was cleaned, and a new Pedal board was added. A pneumatic action was added to the Pedal Organ, and the following stops were added:

1. A Bass Section was added to the Choir Dulciana.
2. A Lieblich Gedeckt was inserted in the Choir in place of the Stopped Diapason.
3. The Choir 4 ft. Flute was transferred to the Great, and the Great 4 ft. Suabe Flute was transferred to the Choir.

In 1926 the Organ was cleaned, and an 8 ft. Gamba and an 8 ft. Clarinet were added to the Choir. A Discus Electric Blower was added in 1934.[1]

These additions were all made by Walkers, and in 1937 the organ 'was rebuilt and enlarged by Messrs. R. Spurden Rutt, who fitted a tubular pneumatic action, replaced the old large bellows with four separate reservoirs, revoiced the Swell on 5 in. wind, retongued and revoiced the Swell reeds, revoiced the Great Trumpet as a Tromba on 6 in. wind and extended it downwards to provide a Pedal reed, revoiced the Choir Clarinet, provided a Pedal Octave 8 ft., and a Bass Flute 8 ft., by extension from the Open Wood and Bourdon, and added a new console (built-in) piston actions, new pedal-board, and octave, sub and unison–off couplers.'[2]

The specification of the rebuilt instrument was thus:

GREAT

1	Open Diapason	8 ft.
2	Horn Diapason	8 ft.
3	Wald Flute	8
4	Principal	4
5	Flute	4
6	Fifteenth	2
7	Mixture	III ranks
8	Tromba	8

CHOIR

1	Dulciana	8 ft.
2	Lieblich gedeckt	8
3	Gamba	8
4	Suabe Flute	4
5	Clarinet	8

SWELL

1	Double Diapason	16 ft.
2	Open Diapason	8
3	Echo Gamba	8
4	Vox Angelica	8
5	Principal	4
6	Mixture	III ranks
7	Oboe	8
8	Horn	8
	Tremulant	

PEDAL

1	Harmonic Bass	32 ft.
2	Open Diapason	16
3	Bourdon	16
4	Octave	8
5	Bass Flute	8
6	Trombone	16

COUPLERS

I	Swell to Pedal	VII	Swell Octave
II	Great to Pedal	VIII	Swell sub-octave
III	Choir to Pedal	IX	Swell Unison Off
IV	Swell to Great	X	Choir Octave
V	Choir to Great	XI	Choir sub-octave
VI	Swell to Choir	XII	Choir Unison Off

ACCESSORIES

4 pistons to Great
4 pistons to Swell
3 pistons to Choir
1 Great to Pedal reversible
Balanced Swell Pedal
1 Swell to Great reversible
4 toe pistons to Swell
4 toe pistons to Pedal
1 toe piston, Great to Pedal

Control by stop-keys grouped above Swell manual.

When the Cathedral Council were considering re-installing a pipe organ at the end of the war, the Cathedral Architect, Sir Charles Nicholson, was asked for his ideas about the matter. There is preserved in the Cathedral Archives a file of letters to the Provost from Sir Charles covering the years 1945–49, many of which refer to the installation of an organ in the Cathedral which he built. The first such letter is dated January 10th, 1946, and describes the history of Nicholson's thoughts on the subject.

'As you will see from my original drawing of the inside of the Nave, I contemplated a centrally-placed organ before the present Nave was begun – but when eventually we pierced the Tower other arrangements were proposed – among them a west-end organ which I have come to think would *not* be a good arrangement for Portsmouth Cathedral. The next idea I had was to put the organ on one side of the nave, with a portion in one of the bow-fronted galleries in the quire. Then I thought of a divided organ in the western bays of the quire aisles. But I have gradually been coming to the conclusion that the central position would really be best in this particular building . . .

'. . . Finally I hope you will make up your minds as to the eventual size of the organ. For the immediate future this is not likely to be too great for a centrally-placed organ – but if in the future you contemplate the possibility of one of the immense(?)[3] instruments which rival one another in costliness and obtrusiveness then I think the central position ought not to be adopted. To take a definite matter: I do not think an open 32 ft. stop could be satisfactorily accommodated in a *central* organ in Portsmouth Cathedral.

By the way I wonder whether blocking or partly blocking the upper part of the Tower arches will affect the acoustics of the Cathedral – acoustics are funny things . . .'[4]

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[1] This information is based on a short history of the St. Michael's organ appended to a report on the Scheme for a new Cathedral Organ (November 1945).

[2] Cp. LSB, p. 99.

[3] This word is illegible in the MS letter.

[4] Cp. LSB (p. 100) 'Incidentally the building operations have had a salutary effect on the acoustics. In the old days St. Thomas's was a notoriously unsympathetic building. . . . The new nave has effected an acoustic transformation and there is an optimum degree of resonance.'

A view of the Organ from the sanctuary, taken about 1947, showing the front pipes from the organ in St. Michael's Church. (Photo by Messrs. Chas. K. Bowers & Sons.)

Nicholson continues with his thoughts on a centrally placed organ in his next letter six days later (January 16th, 1946):

'. . . There is one other matter I don't think I said enough about in my last letter – apart from questions of appearance if you practically block up or at any rate greatly reduce the opening above the jubé it seems to me very likely that you will make it practically impossible to use the Nave and quire together – this matter should not be disregarded – may be it is not important but I personally doubt whether either the nave or the quire is large enough to be adequate if the two are absolutely severed, at any rate until you get a much larger nave than you have at present . . .'

As Nicholson seemed very doubtful about a central organ, the Provost asked him to set out his ideas on the subject in detail, which he did in a letter dated February 7th, 1946:

'. . . You ask what I really think about the jubé position. I am not positive: I *think* there are many arguments for and against.
For: The position is excellent for the actual organ; there is a precedent for it, it is in conformity with the phase of taste which is becoming fashionable: neo-Georgian, neo-Regency, and perhaps presently neo-early Victorian. If, by the way, the ball keeps on rolling, we may be faced with neo-Ruskinianism and neo-Queen Anne and so on before we can say Jack Robinson . . .
Against: The organ on the jubé would cut the church in two and I don't think it is a large enough building for this.

Basically, the arrangement would be excellent if the choir and the congregation were all in the Choir or all in the Nave. Otherwise the organ would blanket the Choir from half the congregation.

Acoustically: preaching, etc., would be audible only in the half of the building containing the pulpit, but whether this could be overcome by loudspeakers, etc., I cannot say.

Architecturally, the size of an organ in the jubé should be kept within certain limits. It is very natural that an organist and an organ builder should desire as large an instrument as they can contrive to get. If an organ of reasonable size is placed on the jubé, there is sure to be a great temptation to enlarge it disproportionately, and so to ruin the appearance of the whole building. For this reason the choice of the jubé position is dangerous. . . . Again it seems rather a doubtful policy to have cut through the tower and then to block up the openings to a very great extent. Taking the whole of the considerations into account, I do *not* think the organ on the jubé to be the possible arrangement in the case of Portsmouth Cathedral. But of course if it is adopted and you wish me to do so I will do my best to make it an architectural success . . .

(Sir Charles then outlined various alternative positions for the organ, rather on the lines he proposed in his first letter.)

'. . . But you may say that expediency necessitates the St. Michael's organ. If so I would rather see it dumped on the floor than in the jubé, unless the case is unexceptionable, or unless the old case is used on the west front of the instrument . . .'

Sir Charles Nicholson was still not really happy about using the St. Michael's organ. On June 16th, 1946, he wrote:

'. . . But the real solution could be to go for a specially built organ in the Cathedral, and either leave St. Michael's organ where it is or dispose of it in some rebuilt church . . .'

Nicholson seems to have come to accept the jubé position, however, and despite another gloomy letter on June 17th in which he suggested putting the organ in the gallery to the east of the Baptistry, by September 9th he was writing about an organ in the jubé position:

'. . . I hope you will give it a case on its west side and not be content with a row of tin pipes which would be hardly fair to the building. The old case could go on either front, but I think it would be best for it to face east . . .'

On September 25th, 1946, he added as a postscript:

'. . . Walkers have sent me a copy of their ideas for an organ. Rather ambitious and I expect pretty expensive. 54 speaking stops!'

He commented further on September 30th:

'I think Walkers are considering a less grandiose organ scheme. I am afraid even organ builders suffer from human nature – a very prevalent infirmity as one finds when one muddles along . . .'

By January 21st, Nicholson was more optimistic about using the St. Michael's organ than he had been at first:

'. . . No doubt the St. Michael's organ will require complete remodelling to get it into the jubé space and it must be regarded as a practically new instrument . . . Walkers' scheme for the reconstruction seems to us to constitute a permanent arrangement (so far as any organ is permanent) and in these days £2,000 or so is not an out of the way price for a good-sized organ . . .'[1]

He added on February 10th:

'. . . However as far as I can judge the latest plan of Walkers is about as good as can be devised under the circumstances . . .'

There is an interesting comment, in a letter two days later, on why the Jordan case was placed on the west front:

'. . . at my suggestion they have put the old organ case on the west side, my reason being that if placed on the east side King David, etc., would be practically invisible as what light there is would be all behind him . . . it is a satisfaction to know that what is proposed is not open to obvious adverse criticism . . .'

Six months later, as the new organ was being installed, Sir Charles Nicholson, after one of his visits to the Cathedral, wrote on August 8th, 1947:

[1] Particularly as it was substantially second-hand.

'. . . I saw Walker's foreman – I don't think the organ will look bad and no doubt it should sound all right but I fear the present arrangement will tend to perpetuate the crowding of the whole congregation into the Choir and the consequent overcrowding the whole of that part of the church with pews and chairs and so destroying any dignity it might otherwise possess . . .'

In the last relevant letter, unfortunately without a date, Nicholson writes about the present position of the console on the south side of the choir stalls. He says it was:

'. . . the least obstructive position we could devise. I do not think the best possible arrangements have been adopted, but things have gone too far to be reconsidered and so the matter is closed as far as I am concerned. But I think improvements could be affected if ever a more dignified arrangement of the choir stalls, etc., is undertaken . . .'

When the organ from St. Michael's was erected in the Cathedral, the following improvements and additions were made:

1. There was added a new Detached Stop-key Console (incorporating the keys and pedal-board from the 1937 Spurden Rutt rebuilding of the St. Michael's organ[1]), with electrical connections to the pneumatic action.

2. The Manual compass was extended to 61 notes.

3. All the pipework was overhauled and repaired.

4. GREAT: The Mixture from the old Cathedral Organ was remodelled and the Twelfth from the old Cathedral Organ was also added as a separate stop. The Lieblich Bourdon was transferred from the Swell of the St. Michael's organ (where it was termed a Double Diapason) to the Great of the new organ, as was the No. 2 Open Diapason. The Tromba was revoiced on heavier wind pressure.

5. SWELL: The Swell box was enlarged and fitted with two shutter-fronts facing east and west respect-

[1] Cp. LSB (p. 102).

ively. The Lieblich Gedeckt was transferred from the Choir of the St. Michael's organ, while the old Cathedral Mixture was augmented to four ranks (12-15-19-22). The Oboe was revoiced, and the Trumpet rank was extended to 85 pipes, partly incorporating the St. Michael's Horn Stop. The Swell Open Diapason was transferred from the Great of the St. Michael's Organ, where it was termed the Horn Diapason.

6. CHOIR: The Choir organ was enclosed in a new box, on the east side of the organ. The Choir Principal of the old Cathedral organ was added, being renamed as a Dulcet (4 ft.) and an 8 ft. Rohr Flute was also added. This is claimed[1] as coming from the old Cathedral organ, and subsequent enquiries to Messrs. J. W. Walker reveal that it was made from one of the Stopped Diapasons of the old Cathedral organ. The stoppers were bored to bring it in line with the Rohr Flute tone. The Clarinet was revoiced, and the Tromba on the Choir was duplexed from the Great.

7. PEDAL: The Lieblich Bourdon was derived from the Great, while a Trumpet rank in three pitches was duplexed from the Swell. The Trombone (an extension of the Tromba on the Great) was revoiced on heavier pressure.
Thus the only pipework in the organ which survived from the pre-war Cathedral organ was part of the remodelled Great and Swell Mixtures, the Great Twelfth, the Choir 8 ft. Rohr Flute[2] and the 4 ft. Choir Dulcet (the Choir Principal of the old organ).

The specification of the new organ thus became:

GREAT

1	Lieblich Bourdon	16 ft.
2	Open Diapason No. 1	8
3	Open Diapason No. 2	8
4	Wald Flute	8
5	Principal	4
6	Flute	4
7	Twelfth	$2\frac{2}{3}$
8	Fifteenth	2
9	Mixture (17-19-22)	III ranks
10	Tromba	8

SWELL

1	Open Diapason	8 ft.
2	Lieblich Gedeckt	8
3	Echo Gamba	8
4	Voix Celeste, T.C.	8
5	Principal	4
6	Mixture (12-15-19-22)	IV ranks
7	Oboe	8
	Tremulant	
8	Double Trumpet	16
9	Trumpet	8
10	Clarion	4

CHOIR
(Enclosed except No. 7)

1	Rohr Flute	8 ft.
2	Viola da Gamba	8
3	Dulciana	8
4	Suabe Flute	4
5	Dulcet	4
6	Clarinet	8
7	Tromba (from Great)	8

PEDAL

1	Harmonic Bass	32 ft.
2	Open Wood	16
3	Bourdon	16
4	Lieblich Bourdon (from Great)	16
5	Octave	8
6	Bass Flute	8
7	Trombone (Part from No. 10 Great)	16
8	Swell Double Trumpet	16
9	Swell Trumpet	8
10	Swell Clarion	4

COUPLERS

I	Choir to Pedal
II	Great to Pedal
III	Swell to Pedal
IV	Swell to Great
V	Swell to Choir
VI	Choir to Great
VII	Swell Octave
VIII	Swell Sub Octave
IX	Swell Unison Off
X	Choir Octave
XI	Choir Sub Octave
XII	Choir Unison Off
XIII	Double Touch Canceller
XIV	Great and Pedal Pistons Coupled

ACCESSORIES

Four Thumb Pistons to Swell
Four Thumb Pistons to Great
Four Thumb Pistons to Choir
Four Toe Pistons to Swell (duplicating)
Four Toe Pistons to Pedal
One Reversible Thumb Piston for Swell to Great
One Reversible Thumb Piston for Great to Pedal
One Reversible Toe Piston for Great to Pedal
Balanced Swell Pedal
Balanced Choir Pedal

Detached Walker Stop-Key Console in Oak: Electro-Pneumatic Action; Electric Blower and Rectifier.

WIND PRESSURES

Great and Pedal Flues	$3\frac{1}{4}$ in.	Choir	$4\frac{1}{2}$ in.
Swell Flue and Oboe	4	Tromba, Trombone and Swell Trumpet Rank	$6\frac{1}{2}$

COMPASS OF MANUALS
CC to C, 61 notes

COMPASS OF PEDALS
CCC to F, 30 notes

The Jordan case, which had faced east, was now placed facing west into the new Nave (for the reasons given in the last but one of Nicholson's letters), while the east front was composed of the old St. Michael's

[1] Cp. WL1947 and LSB p. 100.
[2] See above.

front pipes, sprayed with gold paint, and grouped above some temporary casework. The detached console was not placed in the gallery, as had been the case with all previous organs in the Cathedral, but was placed on the south side of the choir-stalls (as indicated by the last Nicholson letter). The 1947 Walker Leaflet states that 'the organ is about the largest size of three-manual instrument that could be accommodated in this somewhat unusual site (i.e. in the Jubé Gallery) and to allow for good egress of tone both to Choir and Nave.' This is an interesting statement in the light of Nicholson's remarks. A new pedal-board was inserted in April 1957, and the organ underwent a major overhaul in 1960.

THE EUSTACE REBUILDING 1974

By the early 1970's it was clear that the organ was badly in need of attention and the task of rebuilding it was entrusted to Messrs. Eustace and Alldridge of Exeter. The work included removing the Walker console to the west side of the gallery for eventual use with nave services. A completely new console, with all-electric drawstop action with capture system, was installed on the south side of the jubé gallery. The Abraham Jordan case was restored, though the old pipes in it had to be replaced. For a total cost of over £18,000, a completely new action was also provided and the following tonal alterations were made[1]:

GREAT: The old 8 ft. Wald Flute was removed, but a new 4 ft. Spitz Flute was added. New pipes from middle C upwards were provided for the III rank Mixture, while the old Tromba was revoiced as an Orchestral Trumpet. The old 16 ft. Lieblich Bourdon with its Pedal extension was put on a separate chest from middle F sharp upwards with a new top octave. This is playable on the Great as an 8 ft. Stopped Diapason and on the Pedal as a 32 ft. Acoustic Bass, 16 ft. Bourdon, 8 ft. Bass Flute, $5\frac{1}{3}$ ft. Octave Quint and 4 ft Choral Bass.

SWELL: The Voix Celeste was renamed Vox Angelica. A separate Fifteenth was added from the old Swell Mixture, which was replaced by a completely new III rank stop (22-26-29).

CHOIR: This section is now unenclosed. The old Gamba was removed but the Dulcet was revoiced as a Gemshorn and the old Suabe Flute revoiced as an Open Flute. A new Nazard and Block Flute were added, together with a Larigot (extended from the Nazard).

PEDAL: The Acoustic Bass, Bourdon, Bass Flute, Octave Quint and Choral Bass were all derived from the Great Stopped Diapason (see above). The bottom twelve pipes of the Principal are derived from the Great Open Diapason No. 2, but the rest from the new Pedal Fifteenth. The Bombarde was extended from the Choir Orchestral Trumpet, while the old extended Swell reeds were retained and revoiced. The old 16 ft. Open Wood was also retained.

The specification of the rebuilt instrument thus became:

GREAT		SWELL	
1 Open Diapason No. 1	8 ft.	1 Open Diapason	8 ft.
2 Open Diapason No. 2	8	2 Lieblich Gedackt	8
3 Stopped Diapason	8	3 Echo Gamba	8
4 Principal	4	4 Vox Angelica, T.C.	8
5 Spitz Flute	4	5 Principal	4
6 Stopped Flute	4	6 Fifteenth	2
7 Twelfth	$2\frac{2}{3}$	7 Mixture (22-26-29)	III ranks
8 Fifteenth	2	8 Oboe	8
9 Mixture (17-19-22)	III ranks	9 Double Trumpet	16
10 Orchestral Trumpet	8	10 Trumpet	8
		11 Clarion	4

CHOIR		PEDAL	
1 Rohr Flute	8 ft.	1 Acoustic Bass	32 ft.
2 Dulciana	8	2 Open Wood	16
3 Gemshorn	4	3 Bourdon	16
4 Open Flute	4	4 Principal (bottom 12 pipes from Gt. Open II)	8
5 Nazard	$2\frac{2}{3}$	5 Bass Flute	8
6 Block Flute	2	6 Octave Quint	$5\frac{1}{3}$
7 Larigot	$1\frac{1}{3}$	7 Fifteenth (30 pipes)	4
8 Clarinet	8	8 Choral Bass	4
9 Orchestral Trumpet (from Great)	8	9 Bombarde	16
		10 Double Trumpet	16
		11 Trumpet	8
		12 Clarion	4

COUPLERS			
I Great to Pedal		IX Swell to Choir	
II Choir to Pedal		X Swell to Choir	4 ft.
III Swell to Pedal		XI Choir to Great	
IV Choir to Pedal	4 ft.	XII Choir to Great	16 ft.
V Swell to Pedal	4 ft.	XIII Choir to Great	4 ft.
VI Swell to Great		XIV Swell Octave	
VII Swell to Great	16 ft.	XV Swell Sub Octave	
VIII Swell to Great	4 ft.	XVI Choir Octave	
		XVII Great and Pedal Pistons coupled	

[1] An appreciation of the rebuilt organ by L. S. Barnard will appear shortly in *The Organ*.

ACCESSORIES

6 General pistons convening whole organ
6 Thumb pistons to Swell
6 Thumb pistons to Great
6 Thumb pistons to Choir
6 Toe pistons to Swell (duplicating)
6 Toe pistons to Pedal

1 Reversible Thumb piston for Swell to Great
1 Reversible Thumb piston for Great to Pedal
1 Reversible Toe piston for Great to Pedal
1 Reversible Thumb piston for Pedal Bombarde

1 Reversible Thumb piston for Swell to Pedal
1 Reversible Thumb piston for Choir to Great
1 Reversible Thumb piston to cancel octave couplers
1 Reversible Thumb piston Swell to Choir
1 Reversible Thumb piston Choir to Pedal
1 setter button for capture system
1 key switch to lock capture system
1 toe piston Swell to Pedal
1 toe piston Swell to Great
1 toe piston Great to Pedal

WIND PRESSURES

Great and Pedal Flues	$4\frac{3}{8}$ in.	Swell Reeds	$6\frac{1}{2}$ in.
Swell	$4\frac{1}{4}$	Orchestral Trumpet and Bombarde	$6\frac{5}{8}$
Choir	$3\frac{5}{8}$		

The Organists

In 1539	Thomas Fountayne
before 1740–1797	Moses Hawker, Jnr.
1797–1799	John Webb, Snr.
1799–1807	John Webb, Jnr.
1807–1842	Stephen Sibly
1842–1853	Henry Albert Lambeth
1853–after 1859	John Hiles
c. 1869–*c.* 1880	A. Godwin Fowles, FCO
before 1882–1887	– Coomber
1887–1892	Henry Harvey Pinches, B.MUS(OXON)
1892–1898	Samuel Round, FRCO
1898–1925	Robert Henry Turner, MA (CANTAB), MUS.BAC, FRCO
1925–1931	Hugh Ambrose Burry, HON. RCM
1931–1944	Thomas Newboult, FRCO, LRAM, HON. TCL
1945–1959	John Armitage Davison, MA (CANTAB), ARCO, HON. RCM
1959–1964	Maxwell Graham Menzies, MA(OXON), B.MUS, ADCM, FRCO, ARCM
1965–1968	Peter Anthony Stanley Stevenson, MA (DUNELM), FRCO, ARCM
1969–	Christopher Stainton Gower, MA(OXON), FRCO

THOMAS FOUNTAYNE

Our only knowledge of Fountayne comes from the accusation against him printed on p. 5. It is possible that he had ceased to be organist when the accusation was brought against him, since the charge refers to 'Thomas Fountayne *lately* of the aforesaid parish horgan-player'. We can only conjecture whether he had left the parish or whether he had been dismissed from his position when he became suspected of the crime. It is not known whether his full-time job was organist. Perhaps if he had had another job he would not have been referred to as the 'parish horgan-player', but since this is the most relevant description that his accusers could have used the evidence is not conclusive.

MOSES HAWKER

In the annual churchwardens' accounts, Moses Hawker (whom we know to be organist from the letter from John England on p. 7) was paid a salary of *c.* £30, consistent with his duties as organist. This salary was confirmed for his successor on May 23rd, 1797.

The first extant payment to Hawker is recorded in the accounts presented on July 14th, 1775, and he continued to be organist until his death in 1797. He

was buried on May 2nd of that year.[1] His signature appears throughout the first Vestry Book as well, however, the first such signature being on January 29th, 1740. In November 1748 Moses Hawker lost an election to the office of organist at Holy Trinity Church, Gosport.[2] A Moses Hawker was signing test certificates before the installation of the Jordan organ, and this person (perhaps the father of the Moses Hawker who died in 1797) may have also been organist[3].

JOHN WEBB (Senior)

The elder John Webb's election on May 9th, 1797, is recorded in Vestry Book No. 2, Webb receiving 214 votes against Sibly's 142, a majority of 72.

During the two years that he was organist, the elder Webb was concerned with the projected improvements to the organ by G. P. England mentioned above, but he died only two years after his election.

JOHN WEBB (Junior)

The younger Webb's election, which took place on March 11th, 1799, is also recorded in Vestry Book No. 2. The preamble is identical to 1797, but the minute then continues:

> 'This Vestry was called by the Church wardens in consequence of the Death of Mr. John Webb, the Organist, in order to elect another to succeed him.
>
> The Persons who offered themselves as Candidates were Mr. Stephen Sibly and Mr. John Webb, the Son of the late Organist.
>
> An Election accordingly took Place, when there appeared Votes
>
> For Mr. Sibly 125 — For Mr. Webb 247
>
> Mr. Sibly, in consequence of the great Majority which appeared would take Place in favour of Mr. Webb, declined the Post and Mr. Webb was accordingly elected.'[4]

STEPHEN SIBLY

We know more about Stephen Sibly (who according to the *Hampshire Telegraph* of 1806 had 'sound knowledge . . . in a very prominent degree' and is described as 'this very able master of the art') and his conditions of employment than any other nineteenth-century organist.

A native of Salisbury, where he was a Cathedral chorister in the year 1774, he became organist in 1807, contesting the post for the third time. He had become organist at St. John's Chapel, Portsea, in 1791, and organised many concerts.

The Vestry Book in use during 1807[5] gives us a lot of information about the method and conditions of his employment:

> 'The duty of the Organist of . . . St. Thomas Church, Portsmouth, is as follows, for the Morning afternoon and Evening, of every Sunday: and the Friday evening preceding the first Sunday in the month called the Preparation Sermon Night: and at all times when Divine Service may be in the Church, when it has been customary for the Organist to attend – if ever it happens from circumstances the Organist cannot attend, he engages always to provide an eligible person, perfect in the Science, to do the Duty:
>
> The Salary to be paid to the Organist by the Church Wardens is to be Forty Pounds p. Year from the Church Rate.
>
> The Organist who may be elected is to enter into an Agreement to perform the Duty on the Evening Lectures agreeably to the terms entered into by Mr. Webb the late Organist:—
>
> The Organist is to attend every Thursday evening between the Hours of Seven and Nine O'Clock to Play to the Choir of Singers who will then practice, as it is intended to Sing an Anthem every Sunday Evening as had heretofore been generally the case at the discretion of the Minister and Churchwardens. It is expected he will at all times assist the Churchwardens in behalf of the Parish in promoting this very essential and almost indispensible part of their duty, and which is much approved of by every Congregation of the Established Church.'

Sibly's tenure was long – in fact he stayed too long. The City Archives[6] include two typewritten pages of a speech or conversation by an unnamed person about the situation in 1841. The details are too petty and sordid to be fully entered into here, but a summary of the case may be stated. Stephen Sibly was by this time too infirm to discharge his duties properly and his son, Edward Sibly, deputised for him. Edward Sibly was, however, living an immoral life though he later 'commenced a life of reformation' and Vicar McGhie wanted to dismiss him and appoint another deputy. Another sore point was that the Vicar was interfering in choir practices. Stephen Sibly, however, contended through his solicitor Mr. Low that he had been elected by the Parishioners and not by the Vicar 'and they alone had any right to interfere with him'; that the organistship was his freehold, and that he was only obliged 'to provide an eligible person, perfect in the Science' to deputise for him; and that the choice was entirely his and not the Vicar's. In reply McGhie refused to allow either of the Siblys to play the organ. Eventually a Vestry meeting was demanded by old Sibly, as the contemporary Vestry Book[7] records:

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[1] LE (p.137) mentions that he was Sexton of the Parish, with charge of the Vicar's tobacco and port.
[2] L. F. W. White, *op. cit.*, p. 69.
[3] Cp. T. C. Heritage (ed.), *Some Objects of Interest in Portsmouth Cathedral* 1975, p.26.
[4] CVB No. 2. The last three lines are badly smudged.
[5] CVB No. 3.
[6] RPPC, pp. 63–4.
[7] CVB No. 4.

'Portsmouth Church October 16, 1841.

The Churchwardens having called upon Mr. Sibly, the organist of the Church, to nominate another Deputy than his Son, in consequence of his general negligence, inattention, and carelessness in the performance of his duty and Mr. Sibly refusing to do so, a Meeting was convened this day in the Church for the purpose of taking the subject into consideration. The Rev. J. P. McGhie Vicar having taken the Chair it was proposed seconded and carried "That Mr. Sibly being unable from bodily infirmity to perform in person the duties of the Situation as Organist to the parish in consideration of his long and faithful service, an Assistant Organist be appointed to officiate for him." It was then moved and seconded "That Mr. Edward Sibly be continued six months longer as the Deputy Organist." This motion gave rise to a scene of so much uproar and confusion that the Vicar declared the meeting to be Dissolved and left the Chair.'

It is not possible to decide why the second motion gave rise to so much uproar. It may have been in protest with continuing with Edward Sibly for another six months, or it may have been in protest against giving him notice[1]. There is no further reference to the matter in the Vestry Book, and it is apparent that Stephen Sibly had died by the following October, although there is no record of his burial.

HENRY ALBERT LAMBETH

Henry Albert Lambeth was appointed organist on October 2nd, 1842, Stephen Sibly having died by this time. The procedure for his unopposed 'election' was similar to that of Sibly; a formal motion, 'that Mr. Henry Albert Lambeth be elected organist of the Parish Church of Portsmouth' is recorded in the Vestry Book, and his conditions of employment are also very similar to those given to Sibly in 1807.

JOHN HILES

John Hiles became organist on December 23rd, 1853, at a salary of £30 p.a.

Both he and his brother, Henry Hiles (who was a well-known London organist and Lecturer in Music at one time at Owen's College, Manchester), are mentioned in Grove.[2] John Hiles was born in Shrewsbury in 1810, and died in London on February 4th, 1882. Before coming as organist to Portsmouth, he had held a similar appointment in the town of his birth, and left at an unknown date to take up an appointment at Brighton, later moving to London. He is cited in Grove as the composer of several pieces for the piano and also numerous songs and books on music.

The latest reference to him in the Vestry Book was a payment in 1859.

GODWIN FOWLES

A. Godwin Fowles had certainly become organist of the Church by November 13th, 1869, for the *Hampshire Telegraph* of that date prints his name under the following Sunday's music. There is further reference in 1872[3] and throughout the decade. He was conductor of the Borough Choral Society *c.* 1875, and later became conductor of the Southsea Choral Society. He became a member of the College of Organists (before it became the Royal College) on May 5th, 1866, and took his F.C.O. in 1868. His membership lapsed in June 1896.[4] It is apparent that he had left the Church by the early 1880s, for the *Hampshire Telegraph* of November 22nd, 1882, describes him as 'the talented organist of St. Bartholomew's Church, Southsea'.[5] There are no references to him in the St. Thomas' Vestry Books.

– COOMBER

The first reference to Fowles' successor that I can find is in the *Hampshire Telegraph* of December 27th, 1882, which states that, on Christmas Day, 1882, 'in the course of the service, the Choir, to the able accompaniment of Mr. Coomber, rendered the anthem 'Sing, O Heavens' . . . The 'Hallelujah Chorus' was sung with great effect.' He was present (and is described as organist) at the Vestry meeting about the state of the organ on April 20th, 1883. The direction of the choir, however, seems to have been in the hands of Henry Hale, who was Music Master at Portsmouth Grammar School. The report[6] of a choir dinner in 1885 mentions him as Choirmaster, and another extract from the same newspaper[7] two years later records that

'On Sunday afternoon a special musical service took place in the Portsmouth Parish Church (St. Thomas's) . . . Mr. Hale ably performing the duties of conductor, and Mr. Coomber presiding at the organ . . . The Vicar (the Rev. E. P. Grant) . . . complimented Mr. Coomber, who, he added, was playing there for the last time before quitting for the colonies . . .

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1 LE (p.154) suggests that the people of Portsmouth objected to giving the elder Sibly a pension, because it would mean a higher church rate.

2 Grove's *Dictionary of Music and Musicians* (5th Edn.) Vol. 5, p. 277 (Macmillan 1954). Cp. also LE p. 170 and PLSB (30/5/65).

3 RPPC, p. 42.

4 I am indebted to Sir William McKie for this information.

5 This church was demolished in the late 1950s.

6 In HT of 3/1/85.

7 HT (19/2/87).

HENRY HARVEY PINCHES

On March 19th, 1887, the *Hampshire Telegraph* announced that 'Mr. Harvey Pinches, organist of St. Simon's, East Southsea, has been appointed Organist and Choirmaster of St. Thomas's Parish Church, Portsmouth.' On May 14th, 1892, it is stated that 'Mr. H. Harvey Pinches, the organist of Portsmouth Parish Church, is about to leave the town. He contemplates going to London at the end of July to make his debut as a singer . . .'

He was organist of St. James', Camberwell, between 1894 and 1898, obtaining an Oxford B.Mus. degree at Michaelmas 1896, and again from 1912 to 1913.[1] At one time in London he was deputy conductor at the Empire Music Hall, Leicester Square, and he was organist of Morval Parish Church (near Looe) in Cornwall from 1921 to 1929.[2]

SAMUEL ROUND[3]

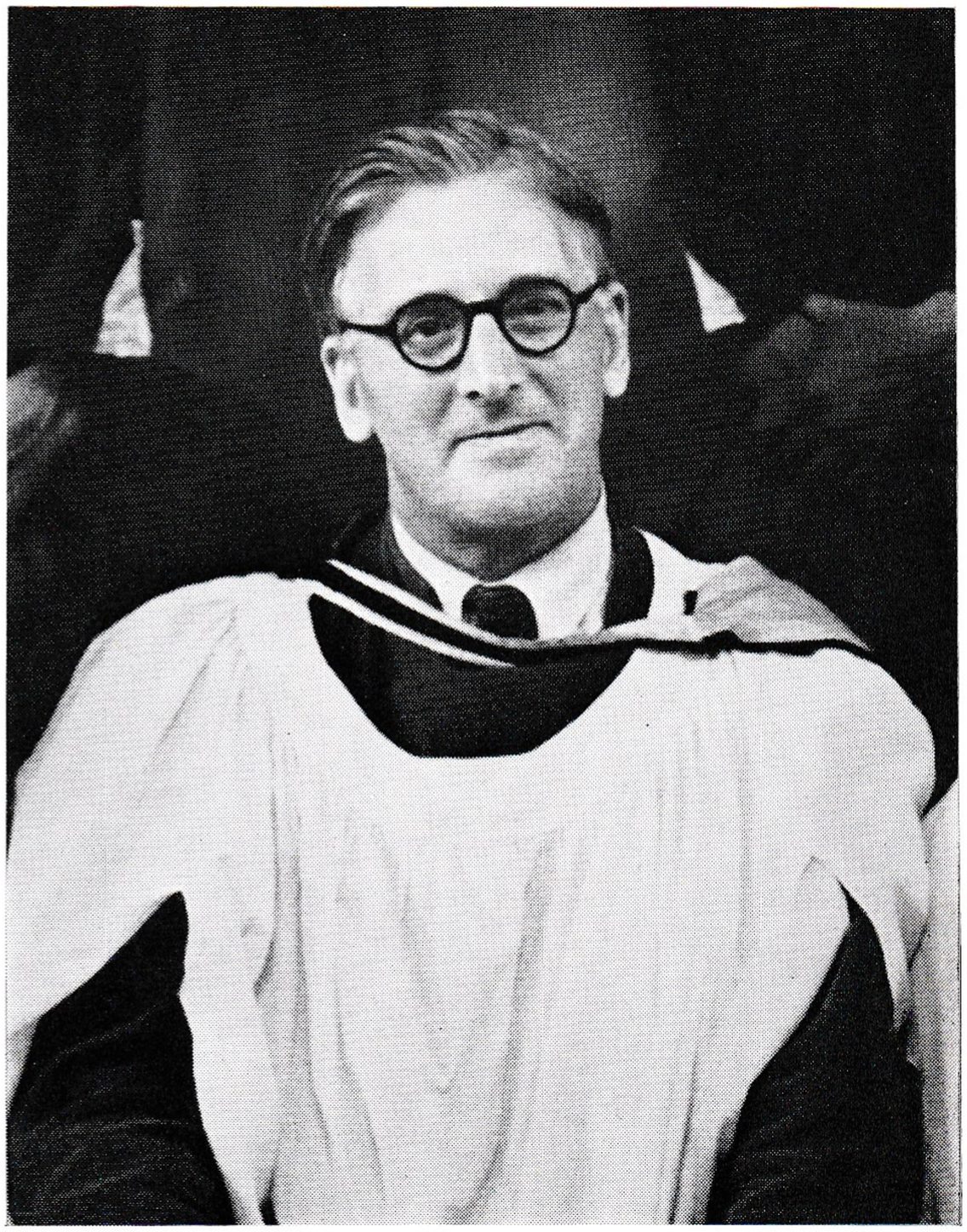
Round became organist in 1892 and left in 1898. He became a Fellow of the Royal College of Organists in January 1888. He had been organist at All Saints', Landport, Portsmouth, before moving to St. Thomas's. Bernard Goodman[4] states that in his time 'the pleasing "middle voluntary" was observed, and Mr. Round could always be relied on for something really good. The vicar discontinued this – what he termed – performance, because Mr. Round played the well-known Intermezzo from *Cavalleria Rusticana*!'

ROBERT HENRY TURNER

While R. H. Turner, who was born in Scarborough in 1859, was an undergraduate at Corpus Christi College, Cambridge, he studied under Sir Charles Stanford and Dr. George Garrett. In 1881 Turner was appointed organist of St. Paul's Cathedral, Dundee, and was for five years conductor of the Dundee Choral Union. In 1898, however, he was appointed organist and choirmaster of St. Thomas's, Portsmouth, and quickly established a high reputation. He remained at this church until 1925, and after two years as organist of St. Peter's, Bishop's Waltham, became organist of St. Simon's, Southsea, in 1930, where he remained until his death in 1941, while on holiday in the town of his birth.[5]

HUGH AMBROSE BURRY

Hugh Burry was born in 1871, and became a chorister at St. Paul's Cathedral, where he was trained by Sir John Stainer and Sir George Martin; he was musical director and conductor of the Musical and Dramatic Association of the Oxford House University Settlement in Bethnal Green. Later he was organist and choirmaster at the Church of SS. Augustine and Faith in the City of London. His first appointment in Portsmouth was in 1902 as organist at St. Mary's, Portsea. He became conductor of the Portsmouth Philharmonic Society, and later founder and conductor of the Portsmouth Bach Society. He transferred from St. Mary's to St. Thomas' in 1925 and left in 1931.[6]



John Armitage Davison, 1945–59. (Photo by Messrs. Wright & Logan.)

THOMAS NEWBOULT

Thomas Newboult, who was born at Silkstone, Yorkshire became Cathedral organist in 1931. His first appointment had been at St. Leonard's, Newark, where he was organist between 1912 and 1915, when he became organist at St. James', Whitehaven. After war service, he was organist at All Saints', Scarborough, between 1918 and 1919, when he left for St. Paul's, King's Cross, Halifax, holding this appointment until he came to Portsmouth. Newboult, who ceased to be

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[1] I am indebted to Martin Hawkins for supplying this information.

[2] I am indebted to G. N. Cove, F. A. Smith and Mrs. Muriel Crabb for supplying this information.

[3] Round's Christian name was given to me by the late George Barfoot, a member of the Cathedral Choir for nearly seventy years, who had sung under him. HT (12/11/92) mentions him as T. Round.

[4] FBG p. 61.

[5] I am indebted to Cdr. A. H. West-Byng and Arthur Rose for supplying this information. Cp. *Dictionary of Organs and Organists* (2nd Edn., G. A. Mate & Sons, 1921).

[6] Cp. FBG, p. 62.

Maxwell Graham Menzies, 1959–64. (Photo by Portsmouth & Sunderland Newspapers Ltd.)

Peter Anthony Stanley Stevenson, 1965-8, at the Walker console. (Photo by Messrs. Wright & Logan.)

Cathedral organist at the end of 1944, was organist of St. Bartholomew's Church, Southsea, between 1952 and 1954, and died in 1956.[1]

JOHN ARMITAGE DAVISON

In 1945, John Davison, who was then an officer in the R.A.F., and who had previously been on the staff of Dauntsey's School and Malvern College, became organist. One of his greatest achievements was the week of celebrations in 1946 to mark the 750th anniversary of the consecration of the church, during which there was a daily evensong and concert. Mr. Davison composed much music during his time as Cathedral organist, and his setting of Ps. 139 was performed during this Festival. He was the first person to hold the dual appointment of Cathedral organist and Director of Music at Portsmouth Grammar School. He retired from both positions in 1959, and after a short spell as organist of Cirencester Parish Church, retired to the village of Shedfield, where he became organist of the Parish Church. He was conductor of the Portsmouth Philharmonic Society and Botley Choral Society. He died in 1972.

MAXWELL GRAHAM MENZIES

Maxwell Menzies, who was born in 1912, was educated at St. Michael's College, Tenbury, where he was a chorister, and St. John's School, Leatherhead. He also studied at the Royal College of Music, and during this time (from 1931 to 1932) he was Archbishop's Scholar at the School of English Church Music (now the Royal School of Church Music). From 1932 to 1935, he was Organ Scholar of St. John's College, Oxford, and in 1935, at the age of twenty-three, he returned to St. Michael's College, Tenbury, as Organist and Director of Music. Apart from a break for war service between 1940 and 1946, he remained at Tenbury until 1952, when he was appointed organist and choirmaster at All Saints' Parish Church, Maidstone. He came to Portsmouth in 1959, and held the joint posts of Cathedral organist and Director of Music at Portsmouth Grammar School until 1964. He is now on the staff of the Birmingham School of Music.

PETER ANTHONY STANLEY STEVENSON

Born in 1928, Peter Stevenson was educated at the City of Norwich School, Hatfield College, Durham, and the Royal College of Music, where he studied under Dr. Harold Darke. He was Assistant Director of Music at Berkhamsted School and organist at Berkhamsted Parish Church from 1953 to 1956. After two years as sub-organist of Ripon Cathedral he was appointed Director of Music at Wrekin College, Shropshire. He was Cathedral organist and Director of Music at Portsmouth Grammar School from 1965 till 1968. He is now a free-lance recitalist, lecturer and examiner, and lives at Bishops Waltham.

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[1] I am indebted to Thomas Newboult's widow, Mrs. C. M. A. Newboult, for some of this information.

CHRISTOPHER STAINTON GOWER

Christopher Gower was born in Buckinghamshire and educated at High Pavement School, Nottingham. In 1958 he was elected to a Mackinnon Organ Scholarship at Magdalen College, Oxford, and studied there with Dr. Bernard Rose and Dr. Egon Wellesz. In 1961 he was appointed Assistant Organist of Exeter Cathedral. Four years later he was awarded the Ralph H. Lane Memorial Scholarship at the College of Church Musicians, Washington. In 1967 he received the additional appointment of an assistant lectureship in music at the University of Exeter. Two years later he was appointed Organist and Master of the Choristers at Portsmouth Cathedral and he also joined the staff of Portsmouth Grammar School as an assistant master.

Christopher Stainton Gower, Cathedral organist since 1969 at the 1974 Eustace console. On the right is Mr. John Eustace, the builder, and the picture also shows the improvements to the east front of the organ.
(*Photo by* The News, *Portsmouth*)

The Portsmouth Papers—Titles available

1. *Portchester* by Professor Barry Cunliffe, 1967 (Illus.) 37p. *Reprinted* 1970.
2. *History of the Police of Portsmouth* by James Cramer, 1967 (Illus.) 37p.
3. *'Palmerston's Folly': The Portsdown and Spithead Forts* by Professor A. Temple Patterson, 1968 (Illus.) 37p. *Reprinted* 1970 and 1974.
4. *The Organs and Organists of the Cathedral Church of St. Thomas of Canterbury at Portsmouth* by Philip Barrett, 1968 (Illus.) 25p. *Revised* 1975
5. *The Naval Mutiny at Spithead 1797* by Professor A. Temple Patterson, 1968 (Illus.) 25p.
6. *Portsmouth Railways* by Edwin Course, BSC (ECON), PH.D, AMinstT, 1969 (Illus.) 30p. *Reprinted* 1972.
7. *The Siege of Portsmouth in the Civil War* by John Webb, MA, FRHists, 1969 (Illus.) 25p.
8. *Portsea Island Churches* by Rodney Hubbuck, 1969 (Illus.) 25p.
9. *Portsmouth during the Great French Wars 1770–1880* by Alastair Geddes, 1970 (Illus.) 25p.
10. *Portsmouth—A French Gibraltar?* by Professor A. Temple Patterson, 1970 (Illus.) 25p.
11. *Portsmouth and the Fall of the Puritan Republic* by Miss D. Dymond, CBE, MA, 1971 (Illus.) 25p.
12. *Portsmouth's Water Supply 1800–1860* by Mary Hallett, B.SC (ECON), M.Phil. 1971 (Illus.) 25p.
13. *A History of Portsmouth Theatres* by H. Sargeant, FLA, 1971 (Illus.) 30p.
14. *Portsmouth Nineteenth-Century Literary Figures* by Professor A. Temple Patterson, 1972 (Illus.) 30p.
15. *Portsmouth – As others have seen it* (*Part I 1540–1790*) by Margaret J. Hoad, MA, 1972 (Illus.) 30p.
16. *The Growth of Southsea as a Naval Satellite and Victorian Resort* by R. C. Riley, B.SC (ECON), PH.D. 1972 (Illus.) 30p.
17. *Captain John Mason and the Duke of Buckingham* by Miss D. Dymond, CBE, MA, 1972 (Illus.) 30p.
18. *Methodism in Portsmouth 1750–1932* by W. Donald Cooper, BA, 1973 (Illus.) 30p.
19. *Portsmouth and the Crimean War* by Margaret J. Hoad, MA and Professor A. Temple Patterson, 1973 (Illus.) 30p.
20. *Portsmouth – As others have seen it* (*Part II 1790–1900*) by Margaret J. Hoad, MA, 1973 (Illus.) 30p.
21. *The condition of the children of the poor in mid-Victorian Portsmouth* by Mrs. Jean Stanford and Professor A. Temple Patterson, 1974 (Illus.) 30p.
22. *Smugglers and Revenue Officers in the Portsmouth area in the Eighteenth Century* by Edward Carson, MA, FIL, 1974 (Illus.) 30p.
23. *Borough Government in Portsmouth, 1835–1974* by Sarah E. Peacock, BA, 1975 (Illus,) 30p.

Portsmouth Record Series

Borough Sessions Papers 1653–1688 by Arthur J. Willis and Margaret J. Hoad, MA, 1971 (Illus.) £4.25.

Portsmouth and Sheet Turnpike Commissioners' Minute Book 1711-1754 Edited by W. Albert and P. D. A. Harvey, 1974 (Illus.) £6.00.

Other publications available

Fortifications in Old Portsmouth by A. Corney, 1965 (Illus.) 10p.

Southsea Castle by A. Corney, 1967 (Illus.) 5p.

The Civic Plate and Insignia of the City of Portsmouth (Reprinted from the Connoisseur) by Sir C. Oman, 1965, 13p.

Guide to Historic Portsmouth (in colour) 13p.

Records of the City of Portsmouth 1835–1955 (Bound and Illus.). In five volumes each £2.50. *1956–65* (Bound and Illus.) £3.75.

New Publication

Buildings of Portsmouth and its Environs by D. Lloyd, 1974. (Bound and well illustrated) £6.

Copies of these publications are obtainable from the City Secretary and Solicitor, Guildhall, Portsmouth PO1 2AL and the Central Library and Museums.